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WEEKLY CALENDAR  
... OF  
**The Collector and Art Critic**

A JOURNAL DEVOTED TO THE ARTS  
AND CRAFTS, BIBLIOGRAPHY, ETC.

DAVID C. PREYER, EDITOR  
1 Madison Avenue, New York

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**WEEK OF FEBRUARY 5**

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THE COLLECTOR AND ART CRITIC is published monthly by THE COLLECTOR AND ART CRITIC COMPANY (Incorporated), at 1 Madison Avenue, New York City, at \$3.00 per year subscription for the United States and Canada, and \$3.50 for a foreign subscription.

The yearly subscribers receive also weekly from November till May a supplementary Calendar bulletin, containing matters of immediate interest.

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CALENDAR FOR THE WEEK.

Exhibitions to be held during the week:

At the COTTIER Galleries: Paintings by H. W. RANGER.

At the MACBETH Gallery: Pictures by ABBOTT H. THAYER and MISS GLADYS THAYER.

At the POWELL Art Gallery: New York Street Scenes and Landscapes by PAUL CORNOYER.

At the SCHAUS Gallery: Landscapes by ALBERT L. GROLL.

At the KNOEDLER Gallery: Work by EMIL FUCHS.

In the lower KNOEDLER Gallery: Exhibition of the American Society of Miniature Painters.

At the FISHEL, ADLER & SCHWARTZ Galleries: Paintings by W. L. METCALF.

At the Fine Arts Building: Annual Exhibition of the ARCHITECTURAL LEAGUE.

In PHILADELPHIA: Annual Exhibition of the PENNSYLVANIA ACADEMY OF FINE ARTS.

In BROOKLYN, at Pratt Institute: Paintings by L. H. MEAKIN, of Cincinnati.

In SPRINGFIELD, Mass.: Gill's Annual Exhibition.

MONDAY, FEBRUARY 5.

Meeting of the Council of the National Academy of Design at 8.30 P. M.

TUESDAY, FEBRUARY 6.

Monthly Meeting of the Architectural League at 7 P. M.

WEDNESDAY, FEBRUARY 7.

Lecture by Mr. DONN BARBER at the Architectural League. Subject: "Beaux Arts Society and Atelier Work."

FRIDAY, FEBRUARY 9.

The Art Club of Erie, Pa., opens its exhibition.

## THE COLLECTOR AND ART CRITIC.

"Stag" at the Salmagundi Club to open the Annual Oil Exhibition.  
Sale at Mendelssohn Hall of the Irving M. Scott Collection.

SATURDAY, FEBRUARY 10.

"Ladies' Day" at the Salmagundi Club, from 3 to 6.

It is gratifying that there seems to be some response to my appeal for a "specific duty" as the only feasible way to make art practically free. My esteemed contemporary, the *Art Bulletin*, was the first to respond and puts the matter concisely thus:

"The Tariff on Art, as contained in the Act of July 24, 1897:—

"Sec. 1—454. Paintings in oil or water-colors, pen and ink drawings and statuary, not especially provided for in this act, 20 per centum ad valorem."

"(Add here—but the duty on any one object imported shall not exceed the sum of \$100.)"

If only the American Free Art League would broaden the range of its vision and endorse this sensible alternative, there would be some hope that even at this session of Congress the desired action would be taken.

\* \* \*

The annual exhibitions of the Architectural League of New York have gradually come to be of exceeding interest, especially to the laity, since the latest work of prominent architects and of architectural decorators, be they painters or sculptors, is shown.

While the review of the current exhibition must be left to next week, I would now call attention to this show which is free to the public, except on Tuesdays and Thursdays, when an admission of 25 cents is charged.

\* \* \*

The Annual Sale of the pictures, donated for that occasion by the artist members to the Salmagundi Club, took place this year on the 26th and 27th of January. A total of over \$7,300 was realized for about 150 pictures. The size of these paintings is limited to 12x16 inches and it was gratifying to note the enthusiasm elicited by some of the examples. The top prices were given for the following numbers:

10.	Herbert A. Morgan: "Day Dreams," bought by A. L. Brown.....	\$80
12.	Rob't Vonnoh: "Study Head." W. H. Oscanyan.....	75
16.	J. N. Marble: "I Wonder." S. G. Bayne.....	131
26.	Thos. B. Craig: "Cattle." J. E. Linde.....	107
29.	L. C. Earle: "A Head." J. R. Rand.....	90
32.	H. Roseland: "Poppies." E. Werner.....	86
33.	F. Luis Mora: "Recuerdo de España." M. Mayer.....	200
36.	H. B. Wechsler: "In New Amsterdam." R. S. Barnes.....	77
49.	A. T. Van Laer: "Near Litchfield, Conn." J. E. Linde.....	71
68.	F. K. M. Rehn: "Sunset at Sea." A. L. Brown.....	201
73.	Chas. Warren Eaton: "A Holland Memory." E. F. Church, Jr.....	90
75.	Walter Douglas: "Fowl." W. Gow.....	83
77.	Cullen Yates: "October." J. E. Linde.....	70
82.	R. M. Shurtleff: "A Sunny Morning." R. S. Barnes.....	85
84.	W. H. Drake: "Lions Hunting." R. S. Barnes.....	151
92.	J. Cornoyer: "The Old Inn." O. H. Blackmar.....	116
95.	E. H. Potthast: "A Hungry Kitten." Chas. Klingenstein.....	110
108.	A. T. Millar: "The Palace Door." S. G. Bayne.....	226
112.	F. De Haven: "Autumn Afternoon." Grant Fitch.....	101
113.	Albert L. Groll: "Nocturne." J. E. Linde.....	80
115.	W. S. Robinson: "Sunset." E. DeWitt Walsh.....	105
116.	W. C. Fittler: "The Golden Hour." Alex Doyle.....	82
120.	D. J. Gue: "Midnight." T. C. Watkins.....	305
123.	G. H. McCord: "Old Wharf, Gloucester." M. Mayer.....	75
124.	Warren B. Davis: "The Betrothal Ring." J. E. Linde.....	151
133.	Carleton Wiggins: "Head of a Holstein." J. E. Linde.....	116

## THE COLLECTOR AND ART CRITIC.

In passing along the Avenue do not forget to halt a while at the show-window of the Fishel, Adler & Schwartz gallery and see the work of one of the new Spaniards, R. Domingo. It is a rare treat which these dealers spread out on the sidewalk, so to speak. Stop, and try to like this work. You are bound to, in the end. That is freedom, color perfection, snap and vim. An excellent show these water-colors make.

\* \* \*

Of the four paintings which Mr. Abbott Thayer has on view at the Macbeth Gallery, only the two portraits are of special moment. A "Portrait of a Lady" and "Of a Boy" furnish splendid evidence of the masterly brushwork of this New Englander. You have to get a good bit away from that boy's face, but then—how sculpturesque and rounded become those irregular boyish features, crowned with a shock of yellow hair. The "Lady" is more refined in execution, but here also the planes are technically so correct and the color scheme, touched with those deep-blue flecks, here and there, is thoroughly harmonious.

The pastel work of flowers by Miss Thayer is of interest because it bears such an individual stamp: a certain wilfulness of execution that is wholly satisfactory in its results. Her water colors are also very good.

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### SCULPTURE.

AT THE PENNSYLVANIA ACADEMY EXHIBITION.

The Philadelphia Exhibition seems to be about the only place in this country where Sculpture is treated with honor. Over one hundred and thirty numbers offer an aggregate of excellent products of the plastic art.

Whether in portraiture or genre, the work is equally good. Miss Anna V. Hyatt's studies of animal life are remarkable for their dramatic intent, while Miss Louisa Eyre shows invention and clever modelling in No. 1015, "The Wind." Two charming bas-reliefs by Miss Janet Scudder are highly satisfactory. Giuseppe Donato has a seated figure, "Contemplation," that augurs reserve force in this young sculptor. Clara Pfeifer Garrett's "Les Chrysalides," No. 989, should be looked up, for it is noteworthy. Mary Laessle shows "A Girl with a Hoop," No. 956, which is a nimble lass, cleverly composed.

The portrait of M. H. Bancroft, by Evelyn B. Longman, is an excellent likeness, which may be said of Charles Grafly's "Victor H. Zoll." Most unique and convincing is a statuette by Mahonri Young of Alfred H. Maurer, with characteristic pose and manner.

The Sculpture forms a very interesting part of this 101st Annual Exhibition.

\* \* \*

Mr. George A. Story, having for some years desired to be relieved of his duties as Curator of Paintings at the Metropolitan Museum, has at last had his resignation accepted and the Board of Trustees has appointed Mr. Roger E. Fry, of London, to be his successor.

Mr. Fry is peculiarly equipped for this position by reason of his critical knowledge, which is the paramount requirement for this office.

It is to be hoped that the choice of a Curator of Sculpture will be made as judiciously.

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### THE SALE OF THE HEBER R. BISHOP COLLECTION OF ART OBJECTS.

The ten days' sale of this collection brought a grand total of \$411,973. The prices as a rule were high, except where some knowledge was required, as in the case of the lacquers and Japanese sword guards, which were bargains. The impression conveyed was that a number of people with a good deal of money to spend wanted fine things to decorate their homes, and did not take the trouble, except in a few cases, to get an expert's advice.

## THE COLLECTOR AND ART CRITIC.

One instance occurred where a small Chinese vase, catalogued as of the Yung Cheng period, was sold for \$25—just such a little vase can be picked up to-day in Chinatown for \$2 at the most.

I can only give a record of the more important lots.

A large Italian ivory group, representing St. Michael in combat with the powers of evil (465), was bought by Otto Bernet for \$3,750. Edward Wasserman paid \$2,000 for a Renaissance silver casket, with carved ivory bas-relief ornamentation (448). A large ivory tusk vase (421) sold at \$200; a large Japanese ivory group of five figures, with accessories in lacquer and silver (420), at \$400; a carved Japanese figure a foot tall (419) at \$610, and a European carved ivory bas-relief representing a reclining satyr and infants playing with a goat also sold at \$610. An ivory hunting horn (461), from the collection of the unfortunate Prince Rudolph of Vienna, sold for \$300, an ivory tankard from the same collection (463) for \$900 and a silver gilt and ivory plaque (464), also from Prince Rudolph's collection, for \$1,200. Mrs. Isaac Untermeyer paid \$1,100 for a screen, made of five panels of jade, and S. P. Avery \$1,525 for a temple shrine garniture of brass inlaid in jade.

The porcelains went at record prices and will be reported next week.

For a perfume box of gold lacquer, 6 inches by  $5\frac{1}{4}$  by  $3\frac{1}{2}$ , an eighteenth century piece, with ornamentation of grasses and poems (1542), D. O. Mills paid \$280. A tea box of aventurine lacquer (1552), decorated with scenes from a Japanese historical novel, "Genji-monogatari," brought \$210; and a Daimio cabinet of nashiji lacquer (1563) of the seventeenth century also brought \$210.

A seventeenth century writing case of nashiji lacquer, with exterior and interior decorations of interesting design and quality (1596), sold at \$270, and a modern, bottle-shaped vase with a surface of powdered gold lacquer, made at the order of the Japanese Government for exhibition at Philadelphia in 1876, at \$280. A great screen of red lacquer, stolen from the Audience Chamber of the Summer Palace in 1860 (1664), sold for \$300.

A bronze fountain (1928) of Japanese manufacture, dated 1832, brought \$2,125. A bronze Buddha (1933) of date 1716 sold at \$725. A wrought iron dragon (1935), 8 feet long, with jaws, tongue, legs, claws and scales all movable, sold for \$500. For a large bronze incense burner (1931), Japanese workmanship of the nineteenth century, Seligmann & Co. paid \$560, and the same purchasers took another bronze incense burner (1930), in the form of an elephant with the burner on its back, for \$440.

Two kylins of old Japanese bronze (1916), having a brown patina, sold at \$375 each, and two Japanese bronze dolphins (1918) resting on their breasts, with jaws open and tails erect, at \$350 each. An incense burner of Shakudo bronze, with gold inlay (1910), sold at \$575; a clock of Japanese bronze at \$530 (1907), and a pair of Japanese bronze vases (1903), in the form of beakers, at \$670.

Of the armor the best prices were \$340 for a Japanese short sword; \$200 for a longer one, and \$175 for an antique dress sword, dated 1373. A dagger, signed by Kadzu, was sold for \$300.

Among the European bronzes sold was a Barye group, "Jaguar and Hare," cast by Barbedienne (2500), which went at \$500. A mantel clock of the Louis XVI period (2510) sold at \$525, an antique Persian brass jar (2515) at \$750, and a Louis XV set of eight candelabra (2518A) at \$640. A life-size bust of Mme. Adelaide de Sardaigne in Carrara marble (2527), by an unknown sculptor, sold for \$500, and a Louis XV lady's writing table (2534) for \$550.

A marqueterie writing table of the Louis XV period (2533) sold at \$1,025; a fire screen of the same period (2545), with antique Aubusson tapestry panel, at \$1,525, and four settees, also of the same period (numbered in pairs 2543 and 2544), with Gobelin tapestry backs illustrating Lafontaine fables, at \$1,125 each.

## In All Fine Houses

There are usually one or two rooms which can be most effectively lighted indirectly from lamps behind the cornice; or a decorative frieze may be used calling for special lighting. No one has been more successful, no one can refer to a greater number of special lighting problems satisfactorily solved than we can. Write for references and full information concerning

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**WEEK OF FEBRUARY 19**

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**CALENDAR FOR THE WEEK.**

Annual Exhibition of the ARCHITECTURAL LEAGUE at the Fine Arts Building.

Annual Exhibition of Oil Paintings by Artist Members at the SALMAGUNDI CLUB.

These exhibitions close on the 24th.

At the POWELL ART GALLERY: Street scenes and landscapes by PAUL CORNOYER.

At the MONTROSE GALLERY: Exhibition of HORATIO WALKER's latest pictures.

At the EHRICH GALLERIES: "Old Masters" PORTRAIT Show.

At the JULES OEHME GALLERIES: "FRIENDS FOR LIFE," special exhibition of notable paintings.

At the LOUIS KATZ GALLERY: Exhibition of paintings by WM. RITCHEL.

At the Gallery of FREDERICK KEPPEL & Co.: continuation of the exhibition of "Three Centuries of Line Engraving," and of dry points by D. SHAW MACLAUGHLAN, until the 21st.

At the MACBETH GALLERY: Paintings by C. H. DAVIS.

At the CLAUSEN GALLERY: Landscapes by R. M. SHURTLEFF.

At the FRIEDRICHS GALLERY: Exhibition of paintings and etchings by CADWALLADER WASHBURN, which will open this new gallery on Fifty-seventh street.

In BROOKLYN, at Pratt Institute: Paintings by L. H. MEAKIN of Cincinnati.

In SPRINGFIELD, MASS.: GILL's Annual Exhibition.

In PHILADELPHIA: Annual Exhibition of the PENNSYLVANIA ACADEMY OF FINE ARTS.

In ERIE, PA.: Annual Exhibition of the Art Club.

In DETROIT, MICH., at the Museum: Painting of Arctic Scenes by F. W. STOKES, and paintings by the Society of "Odd Brushes" of Boston.

In BALTIMORE, MD.: Water Color Club Exhibition.

**MONDAY, FEBRUARY 19.**

Society of Beaux Arts Architects, stated meeting at 7.30 P. M.

**WEDNESDAY, FEBRUARY 21.**

Lecture by MR. HENRY HORNBOSTEL at the Architectural League. Subject: "Technical School of Pittsburg."

## THE COLLECTOR AND ART CRITIC.

### SALES.

At the AMERICAN ART GALLERIES: LACES, FANS, EMBROIDERIES and ANTIQUE LAMPS, by order of Mr. VITAL BENGUIAT, on the afternoons of February 22, 23 and 24 at 2.30 o'clock.

### REMINDER.

Lists for exhibits for the Exhibition of WATER COLORS AND PASTELS of the Art Club of Philadelphia must be sent not later than Tuesday, February 27. Exhibits are received on March 5 and 6.

Exhibits for the SOCIETY OF AMERICAN ARTISTS' EXHIBITION are received on the 28th of February and the 1st of March.

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### OIL EXHIBITION AT THE SALMAGUNDI CLUB.

The annual exhibition of this artistic club is larger than usual and of greater importance than ever.

Several canvases may be singled out. A fine composition of Indian life by E. I. Couse, No. 27; an unusually strong marine by F. K. M. Rehn, No. 50, a tonal work of excellent color by H. R. Poore, No. 21, are of interest. Arthur Woelfle sent a remarkably good still life, No. 62, and Collin Campbell Cooper a female head, No. 40, that is worthy of mention. The landscape by A. L. Groll, No. 42, is very good and E. Potthast gives us a glimpse of the Alps in No. 115, which is powerfully painted, while Clark G. Voorhees has, in No. 24, a landscape poetically conceived and admirably executed. A. T. Hill's marine with rocky coast, No. 11, ranks high. The portrait of C. Myles Collier by G. M. Reeves, No. 10, is a strong, virile document and received the Isidor memorial portrait prize. J. N. Marble's portrait of R. K. Mygatt is a faithful likeness, rendered with great animation.

Warren B. Davis has again surpassed himself in his figure piece, No. 67, which is perfect in every critical demand. It received the Evans prize for the best figure composition. Paul King's Academy picture, "Hauling the Anchor Line,"—here it is, No. 65—looks even better than in the larger show place. It was awarded one of the Inness prizes and also the "Shaw" purchase prize. Glen Newell's "Ploughing Oxen," No. 91, is very broadly and strongly painted, and received the large Lay Members' Prize.

Excellent winter scenes are rendered by W. V. Cahill, Frank DeHaven and W. L. Palmer, but the best of these was "Winter—Cos Cob," No. 98, by Paul Cornoyer, for which he received one of the Inness prizes; the third one going to Leonard Ochtman's poetical landscape called "In May," No. 72.

L. C. Earle's "Waiting to Be Called For," No. 1, is a fine type of an old woman, and Bayard Tyler's Portrait of his daughter, No. 118, is excellent.

The average of the exhibition is high.

The dinner to be given by the Salmagundi Club in honor of Sir Purdon Clarke will be held on the 27th of February.

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### THE ARCHITECTURAL LEAGUE EXHIBITION.

The annual show of the Architectural League, which closes on the 24th of this month, is well arranged. Decorative architecture and sculpture is harmoniously mixed with plans and elevations.

The sketches of Government buildings by Carrere & Hastings are in a broad plane, as befits work of a monumental character. It should be noticed that while the plans are made by the architects, the sketches giv-

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ing a pictorial representation of these buildings are rendered by Jules Guerin, who, however, fails to receive credit for his artistic work. The same must be said of the very fine plates of the elevation perspectives of the new Grand Central Station, which are most artistically rendered by Birch Burdett Lang.

Grosvenor Atterbury's sketches of houses are most charming. The treatment of these houses brings out the material used to the best advantage.

The photographs of the Gorham Building, designed by McKim, Mead & White, give occasion here to call attention to this fine example of architecture. The cornice is in fine proportion and the ornament is subordinated to the whole so that it is scarcely felt.

The casts of grotesque figures applied to the new College of the City of New York, Geo. B. Post & Sons, architects, show the vigor that is needed in more city architecture.

The designs for interior decoration are profuse and interesting.

Albert Herter's ceiling for the directors' room of the National Park Bank Building is a fine example, in color and composition, done with great freedom.

There is hardly anything to warrant the exhibition of J. Mortimer Lichtenauer's Library Decoration, except to show that the work may turn out to be mighty good in Puvis de Chavannes style. Still the League should only accept finished work. The sketch for a Lunette "New York," by F. Luis Mora, is magnificently idealistic, and, as usual with this artist, strong and harmonious in color.

The decoration for the DeWitt Clinton High School, painted by C. Y. Turner, is an historical document, carefully thought out and most capably rendered. The sketch for a church decoration by Edwin H. Blashfield has good points. It is pictorially decorative; the use of relief must be commended—still it seems to me that the design does not accord with the idea of religious decorations which demands greater seriousness. It were better for profane use. Maitland Armstrong's sketches for stained glass windows are exquisitely rendered.

Frank W. Benson's figure, "Pomona" is very charming in lines and strong in color. The casts of wood carving submitted by Wm. Franklyn Paris show scholarly composition, of French inspiration. The work is *pris dans la masse*, and shows the importance of serious interior decoration.

Of the Sculptural part I would notice the "Bear and Turtle," by E. W. Deming, which is a very clever design. The "Codman Madonna," by John La Farge, even if sculptural, is masterly. The tablet in memory of Rebecca Foster, known as "The Tombs Angel," designed by Karl Bitter, is spirited.

Clement J. Barnhorn's "Boy and Dolphin," a fountain figure, brings out an old idea in a new and fresh combination. A "bust" by Henry Linder is an exquisite example and makes me think of "Painted Statues," a subject I like to have something to say about at some future time.

The exhibition should be visited and studied.

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The "Report of Committee of Conference on a Possible Union of the National Academy of Design and the Society of American Artists," which has been unanimously approved by the Council and Board of Control of these bodies, has been printed and sent to all the members of the two organizations.

It is an excellent document containing the provisions which have already been enumerated in these columns, and it bears evidence of the



## THE COLLECTOR AND ART CRITIC.

seriousness and diligence wherewith this matter of great moment has been considered by the committee. These gentlemen, Messrs. Frederick Diehnan, C. Y. Turner and Harry W. Watrous for the Academy, and Messrs. Kenyon Cox, Robert Henri and Samuel Isham for the Society, deserve unstinted praise for the thorough manner in which they have performed their task. The preamble is masterfully drawn and a convincing plea for the union. One sentence strikes me as peculiarly forceful: "No compromise will satisfy the extremists on either side, but we hope that the great majority of reasonable men will find in this report the basis of a solid union."

That hope is shared by every one interested in art matters.

The new "Jury Rules" printed in the report cover the ground as experience has taught. The second rule, in which a sub-committee is empowered to solicit works of art that might otherwise not be exhibited, is extremely good.

I would suggest that a short sentence be added to Rule IV, "The voting shall be by ballots marked 'Yes' or 'No,'" *add here* "No previous comments or discussion on the work submitted being allowed." This would insure a cleaner expression of opinion to be given by the ballot, and prevent aggressive members to be propagandists.

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I like to call attention to the work of an artist who seems to be rapidly securing an unique position as the best painter of poultry we have. This is Walter Douglas, of whom I have seen lately some work which commands intelligent appreciation. His barnyard fowls, with gay plumage or in quiet tones, are very realistic. The brushwork is more even than Charles Jacques', but Mr. Douglas gives as interesting a portrayal of the doings of the harem of Sultan Chanticleer as his famous French predecessor.

Collectors will do well to examine this man's work.

\* \* \*

Another man whose work has to be looked for, as it is not much in evidence—buyers are selfish and want the pictures they purchase at once—is De Cost Smith, one of our most virile painters of Indian life. Since George De Forest Brush relinquished painting these scenes we have Remington, Schreyvogel, Akin, Couse, Deming and Smith as the historians of the aborigines. De Cost Smith is by no means the least talented in this coterie. Recently I saw an example of his work at the Falk Studio Gallery, a night scene with an Indian sitting near his tepee, which is in every way captivating. It is a fine example.

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